REPERTORY SINGERS

Monday, April 22, 2019

Ramsey Hall  |  3:30 p.m.

Robert Strebendt
Eric Newell
Conductors

Jake Mappes
Pianist
**REPERTORY SINGERS** is a mixed chamber choir designed to offer laboratory rehearsal and performance experience for graduate student conductors and upper-level music education students. The ensemble is designed to appeal to students (music majors and non-music majors) who wish to be part of an ongoing conducting masterclass environment as well as those wanting to build knowledge and skill in the areas of sight-reading, conducting gesture, rehearsal techniques, and choral repertoire. This group is a recommended small-ensemble option for choral music education majors and others wishing to learn more about choral conducting. This recital is the last of the four recitals which Repertory Singers has performed this academic year.

**CONCERT ETIQUETTE**

Thank you for helping to create a positive performance environment for our students and patrons. Please silence all electronic devices. We respectfully request that you refrain from flash photography, talking, texting, or moving during the performance. Please enter and exit only during moments of applause.

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**Hugh Hodgson School of Music**
**UNIVERSITY OF GEORGIA**

**Presents**
**Repertory Singers**

**Program**

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**April 22, 2019 3:30 pm, Ramsey Concert Hall**
**REPERTORY SINGERS**

**Soprano 1**  
Maggie Christine  
Brianna Floyd  
Sanders O’Toole  
Katie Schumacher  
Deborah Stephens

**Soprano 2**  
Catie Cawley  
Mackenzie Day  
Jessica Montachelli  
Keelin Walsh  
Ching Yang

**Alto 1**  
Campbell Allen  
Jenna Conrad  
Sidney Mulkey  
Sarah Mendes  
Anna Wakeman

**Alto 2**  
Erika Arango  
Daniel Bara  
Colleen Chester  
Sarah Dillon  
Sarah Willoughby

**Tenor 1**  
Chun-Ju Lai  
Andrew Miller  
Will Panter  
Robert Strebendt

**Tenor 2**  
Grant Allen  
Eric Dowler  
Thomas Folger  
Badie Khaleghian  
Chase Law

**Bass 1**  
Gregory Hamilton  
Presley Flynt  
Coleman Loftin  
Hunter Mason  
Marshall Williams

**Bass 2**  
Justin Bowen  
Brian Chaplow  
Ryan Eck  
David Maulding  
Eric Newell

**INSTRUMENTALISTS**

J.P. Brien-Slack, violin  
Claudia Malchow, viola  
Nicholas Lindel, viola  
Andrew Reynish, cello  
Daniel Bara, organ  
Daniel Bolshoy, guitar
**PROGRAM NOTES**

**Herr, lehre uns bedenken**  
Johann Schelle

Johann Schelle composed *Herr, lehre uns bedenken* for the 16th Sunday after Trinity Sunday, 1683 for the St. Thomas Church in Leipzig, Germany. Schelle served as the cantor and music director at St. Thomas for 24 years until his death in 1701. He would eventually be succeeded by Johann Kuhnau and J. S. Bach. Schelle wrote several chorale Cantatas and motets during this time, though he is not nearly as prolific as some of his contemporaries. *Herr, lehre uns bedenken* combines biblical text and Johann Schelle’s own writing. Each sung section is followed by an instrumental chorale response. Even though these chorale responses are played and not sung, the congregation during Schelle’s time would have been quite familiar with these melodies and their text, and thus would be able to perceive the connection between the sung verses with the chorale responses. Lastly, the compositional structure of *Herr, lehre uns bedenken* is palindromic with the center point being the longest instrumental chorale response “Herzlich lieb hab’ ich dich”. Palindromic structures were also later seen in both of J.S. Bach’s passion settings and allowed the composer to emphasize a theological highpoint within the piece.

**Tvær vísur úr Víglundarsögu**  
Jón Ásgeirsson

Tvær vísur úr Víglundarsögu translates to “Two verses from the Víglundar Saga”. The Víglundar Saga is a 14th century Icelandic history of a Norwegian man named Víglund, his wife Ketilrid, and their families. Víglund like many Norwegian men from this time, traveled to Iceland in the summer to claim and develop land. Recently betrothed to Víglund, Ketilrid is full of fear and despair as Víglund is about to embark on his voyage. Vidlung tries to comfort her by singing the text of the first verse as they embrace. The second verse is recited by Víglund after he returns from his summer voyage to Iceland and finds that Ketilrid has betrayed him and married another in his absence.

**O Schöne Nacht**  
Johannes Brahms

*O schöne Nacht* “Oh beautiful night” is a setting of a poem by George Freidrich Daumer. Brahms throughout his career would set much of Daumer’s poetry in his compositions, including his *Liebeslieder* and *Neues Liebeslieder* Waltzes. There is an interesting story about the origins of Brahms’ setting of *O schöne Nacht*, which involves his friendships with composer Heinrich von Herzogenberg and his wife Elizabeth.

Brahms used to teach Elizabeth piano when she was young, and it was she who introduced Herzogenberg to Brahms. In 1876 Herzogenberg set Joseph von Eichendorff’s poem *Nacht ist wie ein stilles Meer* “Night is like a quiet sea” and showed it to Brahms for his thoughts before publication. The next year, Brahms composed *O schöne Nacht* using nearly the identical opening piano introduction before first line of poetry is sung.
Americana
Randall Thompson

Composed in 1932, *Americana* is a collection of five songs for chorus and piano using various transcripts published in the “American Mercury Magazine”. The first movement quotes part of a sermon delivered by Rev. Dr. Mark Matthews in Seattle, Washington. The second movement is a Q & A between the “New York Evening Graphic” tabloid’s Staff Necromancer (i.e. Psychic), and its readers. The fifth movement is simply an advertisement and description for a newly published book of poetry by Edna Nethery. Randall Thompson sets every bit of text in these transcriptions, including shipping addresses and price.

Note about the program:

*The repertoire on this program was specially pieced together to hopefully portray the importance of all aspects of life; whether it be harsh times that we learn and move on from, the breathtaking beauty of nature and love, or even just the simple things in our lives that make us laugh. Never take them for granted as we live transient lives.*

**TEXTS AND TRANSLATIONS**

**Herr, lehre uns bedenken** *(sung in German)*

Herr, lehre uns bedenken, dafür wir sterben müssen, auf daß wir klug werden.

Lord, teach us to consider that we must die, so that we might become wise.

**Instrumental chorale**

*Christus der ist mein Leben,*  
*Sterben ist mein Gewinn;*  
*dem hab' ich mich ergeben,*  
*Mit Fried fahr ich dahin.*

*Christ is my life,*  
*to die is my gain,*  
*to him I have devoted myself,*  
*with joy I go to him.*

**Verse 1:**

*Unser Leben ist ein Schatten.*  
*Wir sind nichts als leichte Spreu und wie Heu,*  
*das man abmäht auf den Matten.*  
*Heute sind wir frisch und rot,*  
*morgen tot. Weder Alter, Stand,*  
*nicht Glücke hält des Todes Macht zurücke."

*Our life is like a shadow,*  
*We are nothing but petty chaff and hay,*  
*that one cuts down on the meadows.*  
*Today we are fresh and red,*  
*tomorrow dead. Neither age,*  
*state, nor luck holds back the power of death.*

**Instrumental chorale**

*Wenn mein Stündlein vorhanden ist,*  
*und ich soll hinfahren meine Strasse,*  
*geleite mich, Herr Jesu Christ,*  
*mit Hilf mich nicht verlasse:*  
*den Geist an meinem letzten End befehl ich, Herr,*  
*in deine Händ; du wirst ihn wohl bewahren.*

*If the hour of my death is at hand and I must travel on my way*  
*accompany me, Lord Jesus Christ,*  
*with your help do not abandon me:*  
*at my final end my spirit*  
*I entrust, Lord, in your hands; You will preserve it well.*
Verse 2:

Instrumental chorale

Verse 3:
Billig dann, dass wir bedenken die Gefahr, in der wir sein und die Pein, die uns künftig möchte tränken. Wie so klug wird der gemacht, ders Betracht! Denn er scheut bei diesem Wissen sich für keinen Todesbissen.

Instrumental chorale
So fahr’ ich hin zu Jesu Christ, mein’ Arm tu’ ich ausstrecken; So schlaf’ ich ein und ruhe fein, kein Mensch kann mich aufwecken denn Jesus Christus, Gottes Sohn, der wird die Himmelstür auftun, mich führ’n zum ew’gen Leben.

Verse 4:
Und es soll uns auch nicht schrücken, weil uns Jesus nach der Zeit wird zur Freud, als der Witwen Sohn, erwecken. Weil er uns für unsere Not nach dem Tod wird mit Freud und Leben zieren und ins ewge Nain führen.

Instrumental chorale
Christus der ist mein Leben, Sterben ist mein Gewinn; dem hab’ ich mich ergeben, Mit Fried fahr ich dahin.

Instrumental chorale
My heart is filled with longing
To pass away in peace;
And trials will not cease.
O Jesus, quickly come!

Instrumental chorale
From my heart I hold you dear, o Lord, I ask that you be not far from me with your kindness and mercy. The whole world gives me no delight, if only I can have you. And even if my heart at once breaks, you are still my reassurance, my being and my heart’s comfort, who has redeemed me through his blood. Lord Jesus Christ, my God and Lord, my God and Lord, never again let me be put to shame!

Instrumental chorale
I go then from here to Jesus Christ. I stretch out my arms, I fall asleep and rest well, no man can wake me for Jesus Christ, God’s son, will open heaven’s door and lead me to eternal life.

Instrumental chorale
Herr, lehre uns bedenken, daß wir sterben müssen, auf daß wir klug werden.

Instrumental chorale
Christ is my life, to die is my gain, to him I have devoted myself, with joy I go to him.
Tvær visur úr Viglundarsögu *(sung in Icelandic)*

Stóðum tví í túni.  
Tók Hlín um mig sínum hóndum, hauklegt kvendi, hárfrögur og grét sáran.  
Títt flugu tár af tróðu, til segir harmur um vilja.  
Strauk drifhvitum dúki drós um hvarminn ljósa.

We stood together in the field  
the girl put around me  
her arm, the lovely lady,  
with her beautiful hair, and cried.  
The tears were streaming,  
the sorrow tells her will.  
with a snow white cloth  
She dried her eyes

Trúði málmþings meðir,  
marglóðar þér tróða.  
Hugðak eg síst að hefði hringlestrir þig festa.  
Eigi tjáðu eðar oss eða né margir kossar.  
Seint er kvenna geð kanna.  
Kona sleit við mig heitum.

Go back to where the rich meet,  
all my trust I gave to you.  
I hardly thought that I had betrothed a ring breaker.  
No oaths correct this, naught are our many kisses.  
I was late to learn of the woman’s feelings. She broke her promise with me.

O schöne Nacht *(sung in German)*

Oh beautiful night!  
In the beautiful heavens  
the moon shines in its complete splendor; around him, a company of lovely little stars.

Es schimmert hell der Tau  
Am grünen Halm; mit Macht im Fliederbusche schlägt die Nachtigall; Der Knabe schlecht zu seiner Liebsten sacht.

The dew is shimmers brightly  
on the green blades of grass;  
with power in the lilac bush rustles the nightingale; The boy sneaks softly to his lover.

Veröld fláa sýnir sig *(sung in Icelandic)*

Veröld fláa sýnir sig,  
sú mér spár hörðu.  
Flestöll stráin stinga mig stór og små á járðu.

The deceitful world shows itself,  
foretelling harsh times.  
Most of the blades of grass on this earth, big and small, sting me.

Die Nacht *(sung in German)*

Oh how lovely it is here to dream away the night in the quiet woods, when in the dark trees the old fairy-tales echo.

Die Berg’ im Mondesschimmer  
Wie in Gedanken stehn,  
Und durch verworrenen  
Trümmern die Quellen klagend gehn.

The mountains stand  
shimmering in the moonlight  
as if deep in thought,  
and through the tangled  
undergrowth the stream rambles, lamenting.

Denn müd’ ging auf den  
Matten Die Schönheit nun zur Ruh’, Es deckt mit kühlern  
Schatten Die Nacht das Liebchen zu. Das ist das irre Klagen. In stiller  
Waldespracht, Die Nachtigallen schlagen  
Von ihr die ganze Nacht.

For wearily upon the meadow,  
Beauty walks now to her rest,  
and with cool shadows  
Night covers up the  
dear one. There is an eerie  
lament. In the quiet  
woods’ splendor, the  
nightingales sing about her the entire night.
Americana

I. May Every Tongue

May every tongue be paralyzed and every hand palsied that utters a word or raises a finger from this pulpit and advocacy of Modernism.

II. The Staff Necromancer

Q. Will I ever recover my stolen jewelry? — A. M.
A. Your jewelry was taken to New Orleans and sold. You can recover it in part.

Q. My children make me break up my home and come to New York from Massachusetts; and now I am so lonesome, and can't pay my room rent. What can I do? — E. T.
A. You will get a position as nurse to three small children in Pelham, New York. It will give you a source of income, and something easy to do. I see you will marry again later and go back to Massachusetts.

Q. Is my husband Charles W. alive? — A. W.
A. No, he is not. I see him drowning in deep water.

Q. Will it be advisable for me to go into the laundry business with my boyfriend before we are married? — F. I. B.
A. Yes, the two of you will be very successful. I see you will marry very soon.

Q. Will I ever have any children? I have been married nearly two years. — A. F. W.
A. You will have three children the first one in about two years. That is plenty of time.

V. Loveli-Lines

Loveli-lines by Edna Nethery

Loveli-Lines is composed of 33 individualistic verse poems. All a brim with joy, love, faith, abundance, victory, beauty, and mastery.

Each one will lift you to the heights of consciousness. Bound in cloth of Happy blue, trimmed and lettered in gold.

Order from Edna Nethery, Riverside California.
One Dollar.